

CARNEGIE

MAGAZINE

GUIDEBOOK ISSUE



...The Economy of Java...

APPROXIMATELY 400-1380 A.D.



Theatrical mask used by the Javanese in ritualistic dances. On exhibit at Carnegie Museum.

PERHAPS the most glorious period of Javanese civilization was reached under the Hindu influence from 400 to 1380 A.D.

Sometimes referred to as Java's Golden Age, this span of time saw the Javanese culture at its peak. Beautiful temples and architecture graced the island's horizon as the aristocratic ruling class indulged in beautiful costumes, distinctive music and the ritualistic dancing which still remains as an important expression of their culture.

Under the rule of the Sultan of Majapahit, a well organized government employed hundreds of Javanese to administer the laws. Copper and gold coins served as currency exchange for the populace. The measure of an individual's personal wealth was judged by the amount of gold in jewelry or in costumes worn by the person.

With our modern banking system, an individual does not need to wear his gold for safekeeping and as a sign of wealth.

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COVER

The eastern wing of Carnegie Institute, including one of three entrances on Forbes Street, Pittsburgh, is shown. Decorative bronze figures symbolize the cultural aspirations to which Institute and Library are dedicated. A campaign to raise funds for the much needed renovation of this sixty-year-old Italian Renaissance building is currently under way.

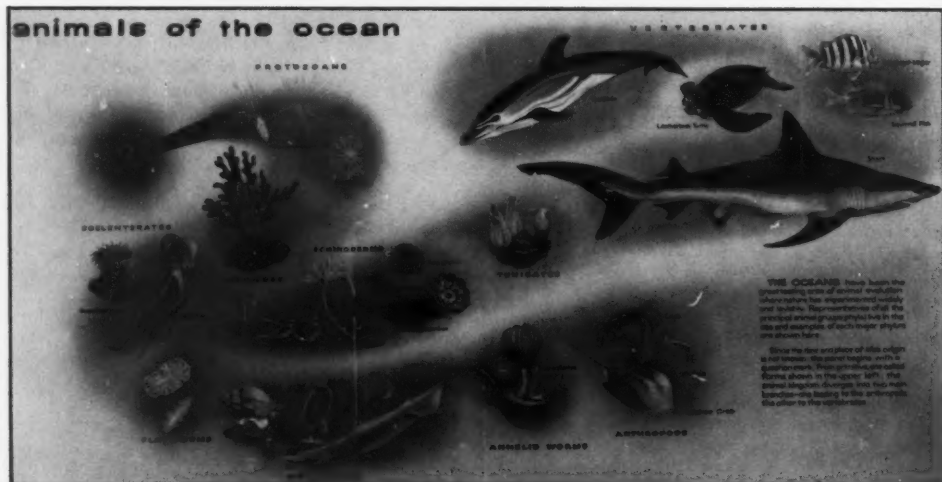
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SCULPTURE COURT, BUILT TO DIMENSIONS OF THE PARTHENON, WITH PENTELIC MARBLE COLUMNS



MARINE HALL CHART SHOWING THE TWO GREAT EVOLUTIONARY LINES OF THE ANIMAL KINGDOM

A BRIEF BACKWARD GLANCE

THIS ISSUE OF CARNEGIE MAGAZINE is planned to lead the visitor through the magnificent building housing Carnegie Institute and Carnegie Library of Pittsburgh. Delving into the past may seem out of place for such a guidebook. Yet a thumbnail appraisal of the history of the Institute and Library, particularly that relating to the past decade, will help illuminate the postwar position and accomplishments of this world-famous cultural center.

Many of our citizens may not know that Carnegie Library and Institute, as the present properties are defined, were completed more than a decade apart. The first structure, now central Carnegie Library of Pittsburgh, was opened to the public in 1895. Andrew Carnegie had instigated the matter by offering \$1,000,000 for construction of a public library to be operated by the City of Pittsburgh, containing fine arts and museum quarters for the operation of which he provided a separate fund. The Music Hall was included in the original structure.

A few years later Mr. Carnegie gave a large sum for additional construction, comprising the present Departments of the Museum and Fine Arts and the richly decorated foyer of Music Hall. Opened in 1907 with appropriate pomp and ceremony, and dignitaries from abroad in attendance, the combined Institute and Library was considered an outstanding architectural achievement. Mr. Carnegie indicated his pride by terming it his "monument." Its splendid features are even more celebrated today: grand staircase leading to the Fine Arts galleries, Dinosaur Hall, Sculpture Court and the Hall of Architecture, and the ornate Music Hall foyer.

Mr. Carnegie established an adequate endowment for perpetual operation of the In-

stitute—adequate, that is, barring the unforeseen occurrence of a national inflationary upheaval. Thus all went well for more than three decades. The Institute gained worldwide fame, especially for its INTERNATIONAL ART EXHIBITION and its unequalled collection of Jurassic dinosaurs, casts of which were supplied to the world's outstanding museums. Distinguished personalities, including several American presidents and crowned heads of Europe, came to see this renowned center of culture in the great Steel City. Almost a million persons enter its doors each year.

The City of Pittsburgh has continued its substantial support of Carnegie Library through the years, but for the Institute a desperate situation arose during the inflationary period that followed World War II. Fixed income fell far short of fiscal budget requirements. Expenses were pared to the bone: staff was reduced, visiting hours were curtailed, services cut to a minimum. Two courses of action were open: to operate on a part-time, static basis in accordance with available funds, or to put new life into Institute services and go to the people for aid. The latter course was chosen, and subsequent events have proved the adage that fine things are born of crises.

A new concept in community service has emanated from the Institute's financial dilemma. In 1947 the Carnegie Institute Society was created to encourage public support through membership and greater public interest through special membership functions. The original enrollment of approximately one thousand members has grown to nearly four thousand at present. Membership activities attract attendance in the thousands weekly during the season, and currently this im-

portant group each year contributes in excess of seventy thousand dollars in vitally needed revenue.

The following year, 1948, marked the start of a physical metamorphosis. The Institute galleries burst forth with colorful shows aimed at the interest of the average man; interpretive exhibits, changed frequently, took on a civic theme along with the scientific. Public interest quickened. Special gifts from foundations and individuals made possible the resumption of some old and the inauguration of some new features, among these being the PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING, a Decorative Arts section, an Education division, a fascinating new Marine Hall, and the Upper Ohio Valley Archeological Survey. Revenues from these generous sources enabled the Institute to weather the storm each year without drastic impairment of its stature as the cultural center of the Pittsburgh community.

Thus it is today. The gap between endowment income and current operating costs for Carnegie Institute has almost been bridged, albeit temporarily and tenuously, by the contributions of friends and foundations. But now the Library-Institute building faces a new challenge: the urgent need for sweeping renovation. Its vast roof, its electrical, heating, plumbing, and ventilating systems, plus other features, are obsolete and beyond further patchwork repair. A recent architectural survey has revealed that the great institution, while structurally as sound as when it was built sixty years ago, requires renovation of roof, utilities, and mechanical equipment to the extent of at least \$3,000,000.

Happily the public is asked to share in only a fraction of the total cost. Carnegie Corporation of New York has appropriated \$1,500,000, provided an equal sum can be raised locally before June 1, 1958. The City

of Pittsburgh and Allegheny County each have appropriated \$375,000.

It is unthinkable that Pittsburgh, the city renescent, should allow its renowned center of art, science, and literature to fall into desuetude for want of maintenance. With the continuing interest of the people, so evident in recent years, there should be no doubt that the long delayed renovation of Carnegie Institute and Carnegie Library of Pittsburgh will become a happy fact, and these cultural services, thus facilitated, will continue to guide successive generations toward the higher way of life.

CARNEGIE INSTITUTE SOCIETY

If you are not a member of Carnegie Institute's body of supporting patrons, we invite you to join and begin enjoying these privileges:

- Personal satisfaction in supporting the community's vitally important cultural institution.
- Weekly "tours" of all parts of the world via color film and commentary.
- Monthly issues of CARNEGIE MAGAZINE.
- Invitations to previews of noted exhibitions, Founder-Patrons Day celebration, and other special events.
- Members' rate for instruction in art, crafts, and other hobby courses.

There is a type of membership to suit everyone's circumstances. Full information is available at the Society Office, MAYflower 1-7300.

CARNEGIE INSTITUTE

CARNEGIE LIBRARY OF PITTSBURGH

HALL OF ARCHITECTURE

The Hall of Architecture is the largest gallery in the Institute and includes full-size casts of many of the world's great architectural monuments. The casts illustrate the development of architecture from ancient times through the Renaissance period. Here is the great cast of the façade of the Abbey Church of St. Gilles; the Gothic Portal of Bordeaux; the Eastern Doors of the Baptistery of St. John the Baptist by Ghiberti; the Parthenon model; and many other replicas of our architectural past. A comprehensive though small collection of architectural details is imposing and affords the student valuable opportunities for study, besides giving to the casual visitor an impression of great beauty.

SCULPTURE COURT

Sculpture Court, beautiful in proportion and design, with its white Pentelic marble columns, creates an impression of harmony and serenity. The hall is designed in the proportions of the Parthenon, and the columns are the same marble of which the Parthenon is built. Around the ceiling, at the exact height of the original, runs the Parthenon frieze, representing the Panathenaic procession. Various casts of classical antiquity together with tapestries and original Gothic furniture are displayed in this area. Especially noteworthy are the pair of seventeenth-century French tapestries representing the autumn and winter seasons, and an extremely fine Brussels tapestry (c. 1640) showing an episode from the life of Julius Caesar.

A superb allegorical Flemish tapestry of about 1530, *The Triumph of God the Father*, is exhibited on the second-floor stairway area.

Carnegie Library of Pittsburgh and Carnegie Institute—the latter including the Department of Fine Arts, the Museum, and Music Hall—bring together four phases of intellectual-emotional experience in a manner that is probably unique. The rooms, which comprise fourteen and a half acres of floor space, are interconnected on the three levels. The visitor steps easily from the arts to the natural sciences, to literature, and to music, and thus perhaps may sense the ultimate unity of all beauty and truth, in short, of life.

NEAPOLITAN BRONZE ROOM

A small section of the Hall of Architecture is devoted to the display of Neapolitan bronze casts, opened for visitors on request. These were made from the bronzes in the Naples Museum, and include statues, busts, and statuettes discovered at Herculaneum, as well as household utensils, surgical and industrial implements, musical instruments, and other miscellaneous objects from the excavations at Pompeii.

ARMOR ROOM

Between the Hall of Architecture and Sculpture Court is the small Armor Room containing medieval armor presented to the Institute by The Hearst Foundation. Featured is a suit of tilting armor dated about 1555, made by the celebrated master craftsman, Anton Peffenhauser of Augsburg, Germany. Another suit on display was made in Vienna about 1530.



PENNSYLVANIA FARMLAND MANAGED SO AS TO PROVIDE LIFE FOR BOTH MAN AND ANIMAL

DEADLINE FOR WILDLIFE

We Americans have industriously destroyed the forests and animals and streams of our great natural heritage. Only relatively recently have we begun to realize how much these things mean for our well-being in terms of use and beauty. Beginnings have been made in an intelligent, planned approach to use of our natural environment, so that not only we but also the birds and beasts and plants of our land may flourish.

THIS IS WHAT YOU'LL SEE

Extinct Pennsylvanians: elk, bison, marten, passenger pigeon, others.
 Man's inhumanity to earth with axe and fire, saw and power shovel.
 Management of the land to provide life for both man and animal.
 The mammals and birds of our land, and how little they need for survival.
 The forest as a city of apartment houses for wild things.

An indoor waterfall complete with fish.
 Wise usage of land paying dividends in recreation and in renewal of resources.

MARINE HALL

This is the liquid world, 71 per cent of our globe, its physical properties, and its weird and wonderful inhabitants. "... if our globe were smooth . . . everything would be flooded 1½ miles deep."

THIS IS WHAT YOU'LL SEE

The statistics; depth, temperature, chemical composition, area, volume.
 The wondrous, warming Gulf Stream.
 The great game fish: swordfish, sailfish, tarpon, tuna, dolphin.
 The varied ocean habitats and inhabitants.
 A tide pool in the Bay of Naples.
 A beach in Maine with its curious bands of seaweeds and snails.
 Life on the coral reefs.
 Ships in which men make their living on the sea.

INSECT AND INVERTEBRATE HALL

Of all the forms of life, the greatest in numbers of individuals and in numbers of kinds are the animals without backbones, the invertebrates. The lives and habits of many of the microscopic forms are such that definition of some of them as either plant or animal is debatable. They live their small lives in fantastic garb well illustrated in this hall by many magnified reproductions.

THIS IS WHAT YOU'LL SEE

The flagellates and jellyfish.

The algae and the molds.

Snails, corals, sponges.

Lobsters, crabs, and starfish.

Ants, wasps, beetles, bugs, and the gaudy butterflies.

The intricacies of the hive of the honeybee.

The digger wasp preparing future meals for her future babies.

The Tree of Life of the insect world.

FOSSIL HALL

A limestone cave in Pennsylvania and a reconstruction of Pittsburgh 230,000,000 years ago, with dragonflies with two-foot wings and an early amphibian six feet long, among the trees that made our coal, introduce the fossils.

A Permian hall, with fossils of plants and fish and small reptiles, is between the Pennsylvania cave and reconstruction, and Dinosaur Hall—in time as well as on the floor.

DINOSAUR HALL

Here are the fossil bones of gigantic, extinct reptiles, the first experiments in flying, and enormous fossil fish. Dominating the whole hall are the hulking skeletons of the great plant-eating dinosaurs.



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THIS IS WHAT YOU'LL SEE

"Dippy" (*Diplodocus carnegii*), the dinosaur that made paleontology popular.

Apatosaurus louisae, like *Diplodocus*, a vegetarian; only in this hall in all the world can two such enormous creatures be seen side by side.

Stegosaurus, a heavy, herbivorous dinosaur with fantastic plates projecting upward from his spine.

Tyrannosaurus Rex, Tyrant Lizard, largest meat-eating animal ever to walk on earth, facing a mural reconstruction of such a monster as himself.

Along the wall, samples from one of the largest collections of Ammonites in the world, over 300,000,000 years of the longest unbroken evolutionary series known.

FOSSIL MAMMAL HALL

We humans are mammals, and our days as lords of the earth are short as measured against the entire backdrop of time that the earth has seen. In Fossil Mammal Hall a story is told of the development of various kinds of mammals in North America as the mammal took over from the reptile as the dominant form of life, and the dinosaurs and flying reptiles were replaced by the buffalo and the vulture.

THIS IS WHAT YOU'LL SEE

The Panaroll, a rotating 90-foot mural on canvas, presenting 75,000,000 years in 15 minutes, as it makes its round and shows



TYRANNOSAURUS REX, LARGEST MEAT-EATING ANIMAL EVER TO WALK ON EARTH



CASTS OF THE FACADE OF ABBEY CHURCH OF ST. GILLES AND THE Ghiberti DOORS

six separate epochs of the Age of Mammals, each with its prevailing animals and environment.

Evolutionary development of such animals as horses, camels, Titanotheres, and Oreodonts, on canvas.

Evolutionary development of these and other animals in actual skeletal remains, ranged in a semicircle around the hall.

A group of horses and a group of camels, to show their skeletal evolution through the ages.

A mural (as one looks back from Fossil Mammal Hall to Dinosaur Hall) of early hunters in North America confronted by woolly mammoths.

BIRD AND REPTILE HALL

Amphibians, reptiles, and birds are grouped in one hall. At first impression it may seem

odd to put frogs and toads and salamanders, snakes and turtles—the hopping, crawling things—with the bright and flashing birds—the geese and hawks and brilliant little warblers—but they are all rather closely related.

THIS IS WHAT YOU'LL SEE

Cuban boa constrictors, a great Galapagos turtle, diamondback rattlesnakes, alligator, crocodile, and iguana.

Pennsylvania frogs, toads, salamanders, turtles, lizards, and snakes.

The poisonous snakes of northeastern North America.

Beautiful habitat groups, including eider duck, great horned owl, boobies, condor, raven.

Samples of all the kinds of birds in the world.



CARNEGIE MUSIC HALL, FAMOUS FOR ITS ACOUSTIC PERFECTION, SEATS 2,012 PERSONS

EXPEDITION CORNER

Collection is the first step in a museum's duty to arrive at understanding of natural phenomenon and then present that understanding to the public. Collecting trips, "expeditions," whether by canoe on Canadian rivers or streetcars in Pittsburgh, are made to accumulate facts in one of two ways: either as things—skins, rocks, plants, arrowheads; or as notes by trained observers.

THIS IS WHAT YOU'LL SEE

Underground in the sinks of Bedford County. Among the swamps and mountains of Honduras.

Along the three great rivers of the tri-state area.

At the Point in Pittsburgh among the ruins of Fort Pitt.

TRI-STATE HALL

In this hall a visitor finds representative birds, mammals, insects, snails, molluscs, and stones of Pennsylvania. It is essentially a teaching room and a place where one may gain an idea of the variety of wild things close to us.

MUSIC HALL

Carnegie Music Hall has long been recognized as one of the most perfect concert halls in America, acoustically speaking. It seats 2,012 persons on three floors, and its stage can, on occasion, accommodate a chorus of two hundred along with an orchestra of sixty.

One of the world's largest and finest concert organs may be heard in Music Hall each

Sunday afternoon from October through June. Built in 1918 by the Skinner Organ Company and including a few of the large wooden pedal pipes from the original instrument, it underwent a period of reconstruction in 1933, when the Aeolian-Skinner Organ Company replaced about one third of the pipes and substituted a modern console for the original. In 1950 further additions and improvements were made possible through the gift of the organ from the H. J. Heinz Company auditorium, part of which was incorporated in the present instrument.

The organ contains 8,600 pipes varying in size from the low basses 32 feet long, two feet wide, half a ton in weight, to the diminutive pipes of the piccolo, only a fraction of an

inch high. The pipes occupy a space 52 feet in height, 50 feet wide, and 18 feet deep, and are grouped in special chambers, each of which is a separate organ. Among the percussions are the chimes, celesta, vibra harp, tympani, cymbal, and a concert grand piano. The organ case in white and gold is an outstanding example of the decorative pipe-front and wood-carving arts. The console is a marvel of efficiency with many moving parts: 80 or more push buttons operate the 130 drawstops and 38 coupler tablets in any combination. The key action is electro-pneumatic and instantaneous, and the organ is blown by a 25-horse-power motor. Tonally the instrument covers the widest dynamic range, producing tones from the softest



MUSIC HALL FOYER, DAZZLING WITH GOLD INCRUSTATION AND COLORFUL MARBLES

whisper of the echo voices to the full magnificence of the diapason and reed ensembles.

It was Mr. Carnegie's desire that the people of this great industrial city should be given the opportunity to enjoy good music through the medium of free organ recitals: "The aim is to meet each listener on his own plane and to lead him onward and upward through successive stages to a greater appreciation of the best in music." He therefore instituted this unique series of recitals, which has continued without interruption since the Hall was opened November 5, 1895. To date 4,245 recitals have been given. Marshall Bidwell, the present organist and director of music, has given 1,500 since his appointment in 1932. From the beginning, concise annotations, calculated to prove helpful and stimulating, have accompanied the programs.

In addition to the free organ recitals on Sunday afternoons, a special Spring Series of Tuesday-evening concerts is given during April, in which selected choral and instrumental groups are invited to appear. Christmas Carol Festival is held each year with choirs of various nationality heritages.

Music Hall is also greatly in demand by outside organizations. During the calendar year of 1954 it was used by 44 organizations, for programs of which more than half were of an educational nature. The Hall was used altogether 253 times with an aggregate attendance of 198,557. Rental is handled by the office of the manager of buildings.

MUSIC HALL FOYER

Lavish gold incrustation and colorful foreign marbles make the foyer and hallways of the Music Hall ornately dazzling. The floor is English veined white Italian, red Castlepeggia, and verde antico marble; walls are Eschallion marble, and the columns vertinos #4; serpentine, red Verona, Royal Irish green, and vertinos #4 border the doorways.

Hung in the foyer and the first- and second-balcony hallways of Music Hall are paintings from the permanent collection of the Department of Fine Arts. These works are representative of the taste in art during the turn of the century, when the Music Hall was constructed.

The second and third floor of Music Hall can be reached by stairways from the foyer, but do not connect directly with the rest of the building.

LENDING DEPARTMENT OF THE LIBRARY

Carnegie Library of Pittsburgh is on the Schenley Park side of the building. The Lending Department is on the first floor, opposite the main entrance. A sampling of the circulating collection is located in the room, and the stack at the rear is open to the public.

Library cards to borrow books may be secured in the Lending Department: free to residents of Pittsburgh; at a cost of \$2.00 per year to residents of Allegheny County; and at \$3.00 per year to other nonresidents. The use of books within the Library and its fourteen branches is free to all.

Just inside the main Library entrance is the charging booth, where books are checked out by a photographic process. Nearby are display cases containing book exhibits on various subjects.

The second and third floors of the Library can be reached by elevator or stairway directly from the first floor, but do not connect with the Museum and Fine Arts areas of the building.

GILLESPIE READING ROOM

The David Lindsay Gillespie Reading Room, a memorial furnished and maintained by Mabel Lindsay Gillespie, is a division of the Library's Lending Department on the first floor. This comfortable and attractive



BOYS AND GIRLS ROOM AT CENTRAL LIBRARY IS AN ATTRACTIVE AND POPULAR PLACE

browsing room contains about four thousand books carefully selected for lasting value.

PUBLIC AFFAIRS ROOM

The Public Affairs Room is also maintained through the generosity of Miss Gillespie. Established in 1945 as a highlight of the Library's fiftieth-anniversary celebration, this division provides the latest information on current subjects. Approximately five thousand books comprise this constantly changing collection, which is roughly divided into sections on current topics, countries in world affairs, and intercultural education. In addition there are usually displays of crafts representing the cultural contributions of nationality, racial, or religious groups to American life.

JAMES ANDERSON ROOM

The third division of the Library's Lending Department is the James Anderson Room

for young people. Intended for teen-agers, this room perpetuates the name of Colonel James Anderson, who many years ago opened his private library to working boys of the North Side. It was there that Andrew Carnegie developed his first interest in books and libraries.

BOYS AND GIRLS ROOM

The Central Boys and Girls Room, at the end of the main hall of the Library, provides children's literature to individuals and groups, adult and juvenile. Among the activities of this department are: regular story hours on Saturdays at 2:15 P.M.; preschool story with program for mothers on alternate Tuesday mornings at 10:30 o'clock during the fall and winter; special narrations of the great epics and legends held in early fall; summer reading programs for children; special meetings for adults working with children; and visits by school classes for an

introduction to the Library or a storytelling program. In addition to appropriate original paintings and reproductions, this division of the Library features a permanent display of Royal Doulton figurines depicting characters in Beatrix Potter's books.

GRAND STAIRWAY

Surrounding the grand stairway—walls of Hauteville marble, columns of Eschallion—are the mural paintings by John W. Alexander, representing *The Crowning of Labor*.

The grand stairway is at the east end of the Institute, in a way serving to balance the Music Hall foyer at the west end.

SECOND FLOOR

PERMANENT COLLECTION OF PAINTINGS

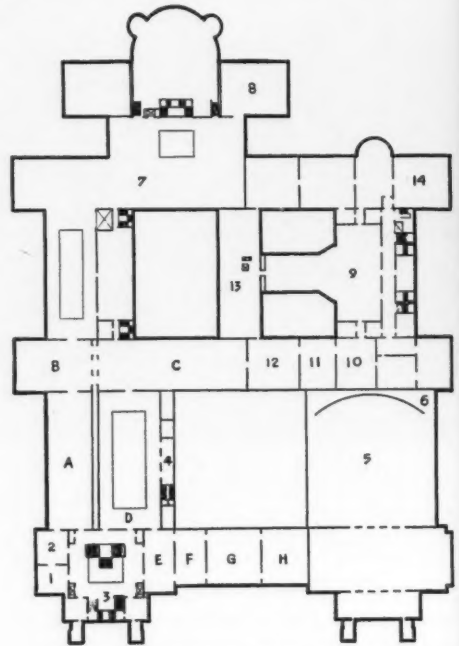
The permanent collection of paintings is situated on the second floor, and is divided into three sections. Gallery A houses the old masters section. The J. Willis Dalzell collection, with its emphasis on English portraiture, has been installed here together with paintings of the French, Spanish, English, and Italian schools.

Gallery B contains paintings of the modern European school. Of special importance are Rouault's *Old King* and very fine representations by Mary Cassatt, Derain, Monet, Pissarro, and Alfred Sisley. Gallery C is broken into two sections: the first pertains to pre-nineteenth-century American art, and the second is devoted to more recent works.

Distributed throughout all three galleries is a wealth of fine chests, cabinets, tables, chairs, and benches made in France, Italy, England, and Holland.

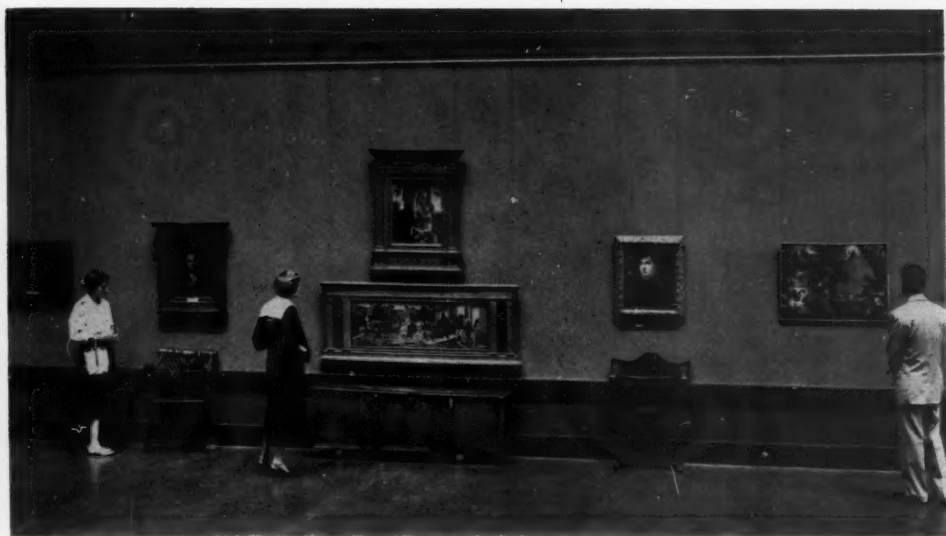
The following checklist contains works that are generally on view in the permanent collection galleries. The Department of Fine

Arts maintains a policy of lending its paintings to other museums, both in the United States and abroad, and replacement of different works is to be noted from time to time.



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Fine Arts Office	1
Mammals	7
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Pennsylvania Room, Library	11
Periodical Room, Library	14
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OLD-MASTER PAINTINGS AND FURNITURE TO BE SEEN IN GALLERY A ON THE SECOND FLOOR

OLD MASTERS

(Paintings marked * are loans)

BARRETT, J.	*Portrait of Three Children
BEECHEY, Sir William	Miss Elizabeth Buckler
BISOLO, Francesco	Christ in Landscape
CAMPI, Giulio	Young Nobleman
COTES, Francis	Deborah Winchester, Lady Dering
DIDDO, Giovanni	Scipio Africanus, Triumphant Return to Rome
GAINSBOROUGH, Thomas	Portrait of an Unknown Gentleman
GONZALEZ, Pedro Ruiz	Charles II at Benediction
GREUZE, Jean Baptiste	Coquette
HARLOW, George Henry	Portrait of Lady Boughton
D'HONDECOETER, Melchior	Barnyard Fowl
D'HONDECOETER, Melchior	Poultry
HOPPNER, John	Portrait of Master John Orde
HURLSTONE, F. Y.	Girl with Dog
KNELLER, Sir Godfrey	Jean Paul Bignon
LELY, Sir Peter	*Frances Stewart, Duchess of Richmond
LELY, Sir Peter	*Louise Renée Kéroual de Penancoët, Duchess of Portsmouth
MANSUETI, Giovanni	The Madonna and Child

NORTHCOTE, James
NORTH ITALIAN SCHOOL
OCHTERVELT, Jacob
OPIE, John
OWEN, William
PHILLIPS, Thomas
PREVITALI, Andrea
PRIMATICCIO, Francesco
RAEBURN, Sir Henry
RAEBURN, Sir Henry
RAEBURN, Sir Henry
RAEBURN, Sir Henry
ROMNEY, George
ROMNEY, George
ROMNEY, George
ROMNEY, George
UNKNOWN ARTIST
VAN DYCK, Sir Anthony
VESTIER, Antoine
VOUET, Simon

Lady Kinnaird
Piping Peasant Boy
Lady with Servant and Dog
Irish Children
Frederick Ricketts
J. Dupré Percher
Virgin and Child
Madonna, Child, and Saints
*Robert Colt of Auldhamc, M. P., and His Wife, Lady Grace
John Harvey of Castle Semple
Portrait of Thomas Miller of Edinburgh
Lady Turing
Portrait of Mrs. Bruce
Portrait of Mr. Dunlap
Portrait of John Mills
Admiral Orde
*Phantasy, with Animals
Jerome Weston, Earl of Portland
Charlotte Marie de Gasville
The Toilet of Venus



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Pittsburgh, Pennsylvania



MODERN EUROPEAN PAINTINGS

Gallery B, Second Floor

(Paintings marked * are loans)

BOUDIN, Eugène	The Port of Trouville
BRASS, Italo	The Terrace, Venice
CAMERON, Sir David Young	The Bridge and the City, Berwick-on-Tweed
CASSATT, Mary	Young Women Picking Fruit
CAZIN, Jean Charles	Landscape
COROT, Jean Baptiste Camille	Pastoral Scene, Equestrian in Foreground
COTTET, Charles	Three Generations
COURBET, Gustave	Mountain Stream
DERAIN, André	Portrait of an English- woman
DERAIN, André	Still Life
JOHN, Augustus	The Poet, Roy Campbell
LOISEAU, Gustave	*Le Pont Corneille à Rouen, La Fête des Enfants
MARIS, Jacob	A View of Amsterdam
MAUVE, Anton	The Timber Truck
MONET, Claude	The Sea at Le Havre
MONTICELLI, Adolphe	The Fountain of Youth
NASH, Paul	Still Life
ORPEN, Sir William	Portrait of the Artist
DE LA PENA, Narcisse Virgile Diaz	Forest Scene
PISSARRO, Camille	The Great Bridge at Rouen
PUVIS DE CHAVANNES, Pierre Cécile	A Vision of Antiquity
RAFFAELLI, Jean François	Boulevard des Italiens, Paris
REDON, Odilon	Flowers in Green Vase
ROUAULT, Georges	The Old King
ROUSSEAU, Pierre Etienne Théodore	Fontainebleau
SISLEY, Alfred	Village on the Shore of the Marne
STEVENS, Alfred	Interior of Studio
TITO, Ettore	Market Place, San Marco
TROYON, Constant	Pastoral Scene
VAN DONGEN, Cornelis T. M.	Portrait of E. Berry Wall

AMERICAN PAINTINGS

Gallery C, Second Floor

ALBRIGHT, Ivan Le Lorraine	Among Those Left
BELLOWS, George W.	Anne in White
BENTON, Thomas Hart	Plantation Road
BLAKELOCK, Ralph	Moonlight
BLYTHE, David G.	Post Office
BLYTHE, David G.	Temperance Pledge

BROOK, Alexander	
BROOK, Alexander	
BURCHFIELD, Charles E.	
BURCHFIELD, Charles E.	
CANADÉ, Vincent	
CHASE, William Merritt	
CHASE, William Merritt	
CURRIER, J. Frank	
DAVIES, Arthur B.	
DEWING, Thomas W.	
DU BOIS, Guy Pène	
DUVENÉCK, Frank	
FLANNERY, Vaughn	
GAY, Walter	
GAY, Walter	
GWATHMEY, Robert	
HARNETT, William M.	
HARTLEY, Marsden	
HASSAM, Childe	
HEALEY, George Peter Alexander	
HENRI, Robert	
HOMER, Winslow	
HOMER, Winslow	
HOMER, Winslow	
HOMER, Winslow	
HOPPER, Edward	
INNESS, George	
KANE, John	
KUNIYOSHI, Yasuo	
LAMBDIN, James Reid	
MATTESON, T. H.	
PRENDERGAST, Maurice B.	
RYDER, Albert Pinkham	
SARGENT, John Singer	
SARGENT, John Singer	
SPEICHER, Eugene	
STUART, Gilbert	
STUART, Gilbert	
SULLY, Thomas	

TWACHTMAN, John Henry
TWACHTMAN, John Henry
WEBER, Max
WEST, BENJAMIN

WHISTLER, James Abbott McNeill
WOODWELL, Joseph R.
WYANT, Alexander

Georgia Jungle
Interior
Sun Glitter
Wires Down
Portrait of Artist and Wife
Portrait of Mrs. Chase
The Tenth Street Studio
A Munich Boy
The South's Breath
Lady in Black and Rose
Race Track, Deauville
Wistful Girl
Studio of the Old Master
The Old Fireplace
The Three Vases
Hoeing
Trophy of the Hunt
Young Hunter Hearing Call to Arms
Fifth Avenue in Winter
Portrait of the Artist
The Equestrian
Watching from the Cliffs (water color)
The Wreck
Wreck near Gloucester (water color)
Cape Cod Afternoon
The Clouded Sun
Larimer Avenue Bridge
Mother and Daughter
Portrait of Henry Clay
Sugaring Off
Swampscott Beach
Noli Me Tangere
Portrait of a Boy
Venetian Interior
Babette
Portrait of Henry Nicols
*Mrs. Timothy Pickering
Portrait of Mrs. C. F. Spang
River in Winter
Spring Morning
The Quartet
Venus Lamenting the Death of Adonis
Sarasate
Thomas Eakins
Afternoon near Arkville, New York



ARIZONA DESERT SCENE, SHOWING PLANT ADAPTATION TO GREAT HEAT, LITTLE MOISTURE

HALL OF DECORATIVE ARTS

The Hall of Decorative Arts occupies the balcony of Sculpture Court. It is a recent and important addition to the Department of Fine Arts, and was made possible through a generous grant of the Sarah Mellon Scaife Foundation.

The decorative arts represent the esthetic expression combined with technical skill attained by man in his constant process toward advancement. Whether a utilitarian earthenware cup, a sumptuous Renaissance jewel, or a religious Chinese ivory carving,

the decorative arts form an intimate view of the cultures of countries and periods. Pottery and porcelains, carving in stone, ivory, and wood, bronzes, work of the gold- and silver-smith, weaving, and other media and materials are represented by significant examples.

By changing exhibitions periodically an opportunity to study and enjoy the many families of the decorative arts is afforded the student, the designer, and the visitor content to look at a work of art for its own sake.

Adjoining the north bay of the balcony is the recently constructed Treasure Room, a

three-dimensional jewel box, as it has been called, chiefly dedicated to exhibitions of works of art collected by residents of Pittsburgh.

While the objectives of the displays in the Hall of Decorative Arts and Treasure Room are principally guided by inspirational values, showcases located in the stairwell connecting the lower and upper floors of the Hall of Sculpture are given to educational exhibitions. Shown are demonstrations in technique, as well as groups of objects in association with their ethnographic, economic, and historic backgrounds.

PRINT COLLECTION

The print collection is housed in the offices of the Department of Fine Arts on the second floor. Exhibits are made up from time to time and displayed on the panel alcove on the second-floor stairway. The collection is rich in both old-master and modern works.

SPECIAL ART EXHIBITIONS

The fortieth INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING is to be held in



MUSIC ROOM PROVIDES RECORDS AND SCORES

the fall of 1955, October 13 through December 18. This series, begun in 1896, is unquestionably the most famous and oldest established international exhibition of paintings in the world. It is a cross section of contemporary works from North and South America, Europe, and the Orient. The exhibits are held at present every third year, and all available special exhibition galleries on the second and third floors are given over to the display of paintings.

For 1956 a number of exhibits are scheduled, including the Maxim Karolik collection of NINETEENTH-CENTURY AMERICAN PAINTINGS, the forty-sixth ANNUAL EXHIBITION OF THE ASSOCIATED ARTISTS OF PITTSBURGH, an exhibition of CONTEMPORARY ITALIAN PRINTS, the forty-third PITTSBURGH INTERNATIONAL SALON OF PHOTOGRAPHIC ART, the NATIONAL HIGH SCHOOL ART EXHIBIT, and the Fletcher-Hainlen-Litwak show in April. There will be two one-man exhibitions by local artists, Samuel Rosenberg and Russell Twiggs.

The Department of Fine Arts' special exhibition galleries are E through H on the second floor; rooms J and K, and the large series of galleries, L through T, on the third floor. The alcove area on the second-floor stairwell is devoted to the showing of prints and recent acquisitions in addition to small, miscellaneous exhibits. All these areas will be devoted to the INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING.

MAMMAL HALL

Mammals are "animals with hairs," from shrews and moles to elephants and us. Almost all the second-floor exhibit is devoted to the mammals. There are mammals from all the continents, but the emphasis is on North America. There are even some extinct mammals, of which we can show only bones, but mammals so recently extinct that in the long life of the earth they are our contemporaries.



PIONEER ZEPHYR

Remember 1934 when the Burlington Zephyr made its famous Denver to Chicago run? It maintained an average speed of 77.61 mph, an unprecedented feat at the time. This train is still in service after 20 years, and it has rolled up an awesome 2.8 million mile record. The Stainless Steel exterior is still as bright and gleaming as the day it was built.



UNITED STATES STEEL

THIS IS WHAT YOU'LL SEE

The Irish elk, first fossil skeleton mounted in Carnegie Museum.

Fossil mammoth and mastodon, bison, and saber-toothed tiger.

All the mammals of Pennsylvania in one case.

Famous Arctic groups: walrus and caribou.

North American mammals: white mountain sheep, Rocky Mountain goat, black bear, deer, pronghorn antelope, and gigantic Kodiak bear.

A camel-driver being attacked by a pair of Barbary lions, a doubly famous group since it is the finest in its style of taxidermy—it is nearly one hundred years old—and since the Barbary lion is now extinct.

A mural of a mammoth sinking in a tar pit in what is now Los Angeles.

From Africa: giraffe, water buffalo, sable antelope, gorilla, rhinoceros, dik-dik, baboon.

Skeletons of many kinds of contemporary animals, for study.

Cases of invertebrate fossils.

BOTANY HALL

The plant world looks to us like a quiet world, a peaceful little universe of its own. But to a plant the struggle for existence is every bit as desperate as to an animal; only it's slower, less energetic. To survive, the plant world has had to adapt to the same rigorous environments as the animal. The adaptations of structure required by different habitats is a fascinating series.



CAMEL-DRIVER STILL VALIANTLY RESISTS AN ATTACK LAUNCHED EIGHTY-ODD YEARS AGO

THIS IS WHAT YOU'LL SEE

A Florida swamp, hot and moist all year.

A Pennsylvania swamp, hot and cold depending on the season, but moist all year.

An Arizona desert, hot and dry.

Spring in Pennsylvania, average heat and average moisture.

A mountain meadow high on Mt. Rainier, wet and cold.

Fruits, nuts, and flowers of various plants.

The economic uses of some plants.

LIBRARY REFERENCE DEPARTMENT

Located on the second floor, the Reference Department is the general information and research headquarters of the Library. Books shelved in this room are ready references, such as periodical indexes, literary, historical, religious, and social-science handbooks, recent census statistics, dictionaries and encyclopedias, atlases, maps, and out-of-town telephone directories. The bulk of the col-

lection is in the stacks. This department is a depository library for a selected group of United States government publications and listings of holdings at the Library of Congress. There are also a number of special collections and rare editions, which may be examined upon request.

MUSIC DIVISION OF THE LIBRARY

The Music Division, to the left of the Reference Department, provides books, scores, and recordings for professional musicians, scholars, teachers, students, and music lovers. Earphone record-players may be used for private listening. In a nearby room, a high-fidelity phonograph, a recent gift, may be used for group listening.

ART DIVISION OF THE LIBRARY

The headquarters for the Reference Department picture file is the Art Division, which also houses a collection of printed ma-

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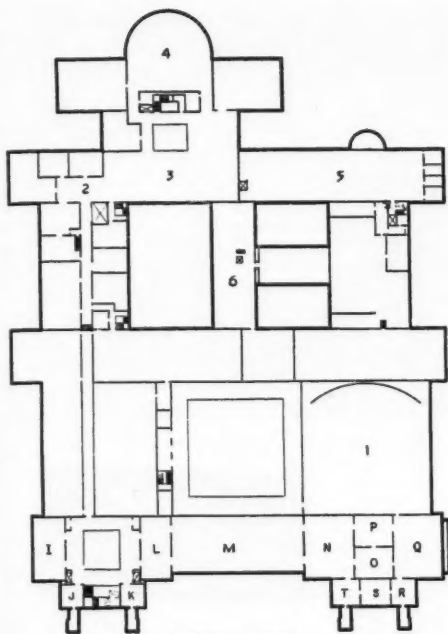
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THIRD FLOOR

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Ancient Near East	4
Contemporary Art	I
Fine Arts Exhibits	J-T
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Transportation	2

materials on the fine arts, as well as coin collecting, antique furniture, early American glass and china, flower arranging, and so on. The Bernd Fund provides an extensive collection on architecture, and the Pittsburgh Fashion Group contributes toward valuable source materials on fashion design.

PENNSYLVANIA ROOM

Another division of the Reference Department, the Pennsylvania Room, specializes in research materials on the state as a whole and the City of Pittsburgh in particular. Among its special features are framed pictures of early

Pittsburgh, books by and about Andrew Carnegie, collections from private libraries, and early Pittsburgh imprints.

PERIODICAL DIVISION

The Periodical Division on the second floor houses general periodicals and newspapers. Microfilm copies of daily Pittsburgh newspapers and *The New York Times* are currently received. Early Pittsburgh papers are also an important part of this microfilm collection.

THIRD FLOOR

GALLERY OF CONTEMPORARY ART

Everyone recognizes that judgment in the field of contemporary art must be tentative and open to correction. With this in mind the Gallery of Contemporary Art was established on the third floor, entirely independent of the permanent collection. The gallery has provided the Department of Fine Arts with an opportunity to approach its purchasing in the contemporary field with some of the freedom of a private collector, leaving it in a position to correct mistakes and gradually to perfect its collection.

The plan has made it possible to offer to visitors a lively and unconfined collection of current art without any precipitous claims of permanency. It has recognized the fact that contemporary art needs to be seen and studied over a longer period of time than temporary exhibits allow. From time to time the collection is augmented by outside loans. The checklist provided here contains those works owned by the Department of Fine Arts.

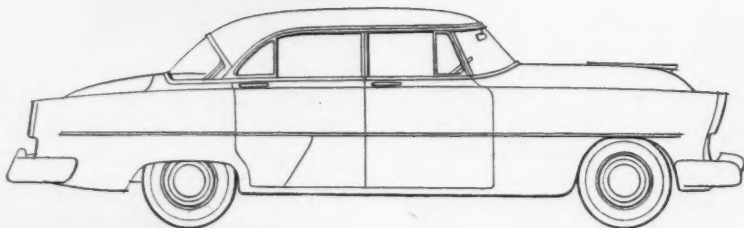
PAINTINGS AND SCULPTURE

ARDON-BRONSTEIN, Mordecai	Bethlehem
BAZAINE, Jean	Dawn
CARLES, Arthur B.	Composition
COLLIGNON, George	Painting
CORPORA, Antonio	The Great Sailing Vessel



**SOLEX
HERCULITE**

AS2 53



**SOLEX
DUOLITE**

AS2 73



**SOLEX
DUPLATE**

AS1 43

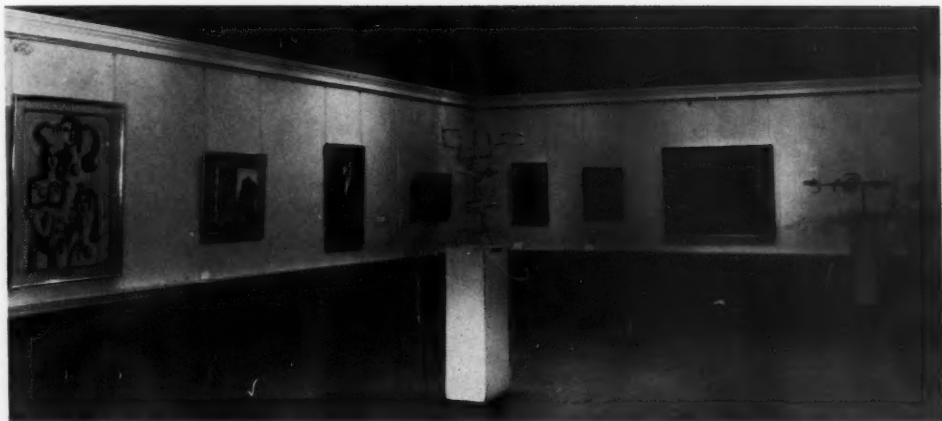
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"Pittsburgh Plate" from the earliest days of the motor car until the present, has performed an important service to the motoring public — providing greater safety, improved vision, and increased comfort through its automotive glass research and development.

"Pittsburgh Plate" has combined its many advances in automotive glass technology to produce the beautiful "wrap-around" windshields which with their broad expanse of glass afford more vision area for added motoring safety. The Company is justly proud of its record of leadership in automotive glass. When you buy *your* car, look for the symbols of highest quality glass.



PITTSBURGH PLATE GLASS COMPANY



COLLECTION OF CURRENT AMERICAN AND EUROPEAN ART IN THE CONTEMPORARY GALLERY

CREMONINI, Leonardo
 DIEBENKORN, Richard
 DIODA, Adolph
 DOVE, Arthur G.
 FISCHER, Ida
 GOTTLIEB, Adolph
 GREENE, Balcomb
 HORNUNG, Preben
 JAENISCH, Hans
 KELLY, Marie Tuicillo
 LASSAW, Ibram
 LÉGER, Fernand

MANESSIER, Alfred
 MARINI, Marino
 MATTÀ (Roberto Matta
 Echaurren)

MENDELSON, Marc
 METZINGER, Jean
 MURCH, Walter Tandy
 PIPER, John
 PIRANDELLO, Fausto
 POLLOCK, Jackson
 ROSENBERG, Samuel
 SHAHN, Ben
 SIRONI, Mario
 SMITH, David

STEINBERG, Saul

STERNE, Hedda

Seesaw
 A Day at the Race
 Horse (oak sculpture)
 Oil Drums
 Nova Scotia Abstraction
 Niade
 Abstraction
 Long Bridge, No. 13
 Scorpion
 Five Angels
 Aphaea (bronze sculpture)
 Composition with Three
 Figures, 1932
 Games in the Snow
 Acrobats and Horse

The Continuous Miner
 Deadly Nightshade
 Man with Pipe
 The Continuous Miner
 Abstract Composition
 Nude
 No. 4, 1950
 Time Echoes
 The Continuous Miner
 Fragments of Music
 Question and Answer
 (forged iron sculpture)
 The Continuous Miner
 (water color)
 The Continuous Miner

TAMAYO, Rufino
 TWIGGS, Russell
 VILLON, Jacques
 WARSHAW, Howard
 WERNER, Theodor
 WINTER, Fritz

The Continuous Miner
 The Overseer
 Portrait of the Artist
 Abstract, 1951
 Abstract Composition
 Elevation

AMERICAN INDIAN HALL

Continuous and consuming interest in the American Indian material has been shown by visitors over the years. The exhibit is being rearranged to portray better the collections of the local pre-literary Indians and the famous Plains and Pueblo peoples.

THIS IS WHAT YOU'LL SEE

Arrowheads and spear points, pots and bone fishhooks, left by our predecessors in the tri-state region.

Chronological arrangement to show the historical progression of American Indian cultures in our area.

The Sioux: a chief, a warrior, and a woman with her children.

The Pueblos; a Hopi rain dance, bride, and basket-maker; Zuni potters and stone-worker.

Navajo blanket-weaver.

Yuma arrow-makers.

Chippewa basket-makers.

ANCIENT NEAR EAST HALL

In time this hall will portray a continuous story of the development of such ancient Near East cultures as the Egyptian and Mesopotamian. At present only the Egyptian section is installed in preliminary fashion, and a small exhibit on ancient Arabia.

THIS IS WHAT YOU'LL SEE

Mummies of people and of animals and birds. The "soul boat" of Sesostris III, about 3,400 years old.
Stone tools made by the first people to live in Egypt.
Statues of gods and portrait statues of people.
Gold and silver rings, copper and bronze tools, glass and bone and textiles.
A predynastic burial.
Alabaster and bronze work from ancient Qataban in South Arabia.

TRANSPORTATION HALL

The story of civilization is largely the story of transportation, and in this hall is a very large collection of land and water vehicles to illustrate the variety of means men have employed to move goods and themselves from one place to another.

THIS IS WHAT YOU'LL SEE

Men using their own muscle: simple baskets slung on backs, tump lines, handbarrows, balancing poles.
Men using the muscles of animals: dog and reindeer sleds, sledges, and travois.
Men using the muscles of men and animals and wheels: rickshaws, rolling loads, carts, chariots, and wagons of all kinds.
Steam and the railroads: from the engines that had no rails, to modern locomotives.
Travel on the water by simple floats, logs, and rafts.
Canoes the world over: birchbark from America, dugout from Siam, laminated from the South Sea Islands.
Canal boats, including the sectional boats taken apart and run over mountains by train.

Ocean-going vessels, from the *Santa Maria*, through vessels with both steam and sail, to modern liners.

The *Monitor* and the *Merrimac*.

The *New Orleans*, first steamer on the Mississippi.

TECHNOLOGY DEPARTMENT OF THE LIBRARY

The Technology Department, on the third floor of the Library, is primarily a reference and research center for science and industry, but it also maintains a large collection of circulating books and materials of a popular nontechnical nature. Among the unusual aspects of the collection are British patents dating from 1617 and American patents from 1871, microfilm copies of foreign journals un-



SIoux WARRIOR IN AMERICAN INDIAN HALL



GOD OSIRIS IN WOOD, XVIIIth DYNASTY.
FROM THEBES. ANCIENT NEAR EAST HALL.

available in any other form, Atomic Energy Commission documents, and topographic maps of the United States Geological Survey. The collection is extensive in publications on iron and steel manufacturing, chemistry, mining, and engineering.

SPECIAL LIBRARY TOURS

Behind the scenes are the Library for the Blind, the Schools Department, Bindery, and Carnegie Institute Press. Arrangements to visit these departments, as well as the Book Order Office and Catalogue Department, may be made at the Library Director's Office on the first floor.

Organized tours for large groups must be arranged in advance with the Director's Office at the Library.

DIVISION OF EDUCATION

The coordination of instructional services with the exhibition program and collections

of the Museum and Fine Arts Departments is a function of the Division of Education. Paralleling this is another important function toward which the Division has devoted much of its energies. A child or adult is bound by his environment and, if given the stimulus, can be motivated from his natural interest in the world of his daily life toward that of an expanding, universal consciousness. To this end, the interests of the Institute are being interwoven with the facilities and concern of the community.

The numerous services offered by the Division of Education are here outlined briefly.

SCHOOL, COLLEGE, AND UNIVERSITY PROGRAM

A prearranged visiting program of instruction for the fifth through the eighth grades, offered with the Pittsburgh Board of Public Education: in natural science and social studies (14,500 students in 1954); in art and history of art (15,000).

Visiting program for schools throughout Allegheny County, available for students from the primary grades through high school, scheduled only by appointment (17,000 attendance).

Visiting program for all groups outside Allegheny County, scheduled by appointment. A charge of 30¢ per individual when the group has an instructor from the Division for a forty-minute period in art or natural science.



A HEAP OF WORK IN TECHNOLOGY ROOM

Specialized programs of instruction for advanced students in high school, college, and university, by appointment. These programs cover a wide range of subjects in art and the natural sciences.

SATURDAY PROGRAMS FOR CHILDREN

ART

TAM O'SHANTERS (750 boys and girls). Two children in the fifth grade from each school of Allegheny County and the City of Pittsburgh are chosen by their teachers for this class in drawing. If the pupil's attendance and ability meet the standards set, he may continue for the second and third years.

PALETTES MORNING GROUP (190 students). These students come directly from the Tam O'Shanters. They start painting and remain for two years. They are eighth- and ninth-grade boys and girls.

PALETTES AFTERNOON GROUP (190 students). These eighth-grade youngsters are taking the creative class for the first time and are sent by the schools, remaining with the group for three years. They sketch for the first half of the year and paint during the last half.

CARNEGIE INSTITUTE OF TECHNOLOGY GROUP. The Division selects fifty of the best students from the two Palette classes at the termination of their instruction at Carnegie Institute for direct registration in the more advanced Saturday class at Carnegie Tech.

CREATIVE CLASSES FOR CHILDREN OF CARNEGIE INSTITUTE SOCIETY MEMBERS. These classes are given Saturday mornings during the school year and are open to eight- to twelve-year-olds.

STUDENT EXHIBITS. Exhibits are held periodically during the year for parents of children in the various Institute classes and for the general public.

NATURAL HISTORY

JUNIOR NATURALIST CLUB. This club is open to any boy or girl interested in natural history, within the age bracket of six to sixteen years.

CARNEGIE NATURE CLUB. This is for seventh-grade boys and girls selected by teachers in the Pittsburgh public schools. Each school sends two students interested in natural history. The dinosaurs and early man are studied.

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SCHOOL CHILDREN LEARN OF PENNSYLVANIA TWENTY-FIVE THOUSAND YEARS AGO

ADVANCED NATURE CLUB. This club consists of students who have been members of Carnegie Nature Club and wish to go further into the study of natural history, or any other students from eighth grade through high school interested in learning about nature.

CARNEGIE NATURE CONTEST. A contest is held annually the first Saturday in May. There are two divisions: the elementary, grades five through eight; and senior, grades nine through twelve. As many as five hundred students have participated.

FREE MOVING PICTURES

Colored movies that combine entertainment with an introduction to science, conservation, natural resources, history, geography, social studies, art, and crafts, are shown in Lecture Hall each Saturday at 2:50 P.M. They are enjoyed by some five thousand children each year.

FREE CONCERTS FOR MUSIC STUDENTS

Carnegie Institute and the Pittsburgh New Friends of Music jointly sponsor this program. Students of musical ability in the senior high schools, colleges, universities, and music schools of the Greater Pittsburgh community have the privilege of attending concerts presented by the New Friends of Music. The opportunity given these students to hear some of the world's finest musicians without charge is unique in community-participation programs of a cultural nature. Fifteen hundred students are participants.

LOAN COLLECTION

A collection of 820 portable cases of natural-history and archeological study specimens under glass, and 8,800 individual specimens, may be borrowed by schools, churches, camps, and other organizations, and by responsible individuals of the Greater Pittsburgh community. This collection is used in a year by some 250,000 persons.

Table talk



Courtesy Studio Shop

Salad making is an art . . . but one easily accomplished!

Here, basically, are the rules and ritual: Into a large wooden bowl, break a generous amount of crisp, chilled greens. Toss lightly but well in a dressing of one part fine, mellow vinegar, three parts oil, a sprinkling of salt and a dash of freshly ground black pepper . . . But before you begin, rub the bowl with a cut of garlic and a slice of onion—generously enough so that the flavors will linger with the greens.

The use of a wooden bowl for tossing green salads is a generally accepted practice. Some base their selection on the premise that the wooden surface absorbs and imparts seasonings more freely than others. Historically, the wooden bowl is probably rooted in the chopping bowl, which homemakers used to prepare vegetables for salads (heaven forbid that they should have cut, not broken their greens).

But whatever was the original reason for choosing wood for salad mixing, one would certainly find inspiration in this deep, handsomely turned bowl pictured above. Simply but effectively sculptured from rare, beautifully grained French rosewood, it is a fine example of the wooden bowls being produced for the modern American table.



Another point of agreement by masters of the art of salad making is the importance of selecting a fine, mellow vinegar. Whether you choose cider, malt, tarragon, distilled white or the new salad blend, Heinz vinegar is certain to meet the standards of the most discriminating.

H. J. HEINZ COMPANY



ADULT EDUCATION PROGRAM

GUIDED TOURS FOR ADULTS. Tours into the art galleries, museum exhibition halls, and into special exhibits are available to the general public upon appointment with the Division of Education.

SPECIAL TOURS for major art exhibits such as the **PITTSBURGH INTERNATIONAL** are offered to women's clubs and others upon appointment.

ILLUSTRATED LECTURE SERIES

A series of colored motion pictures, commented by the country's leading lecture-photographers, is conducted by the Division of Education as one of the privileges of Carnegie Institute Society membership. These very popular programs—an average attendance of some 3,800 Society members each week during the 1954-55 season—are given from the middle of October to the middle of March, on Monday evenings at 8:15 o'clock in Mellon Auditorium, Mt. Lebanon, and at 6:30 and 8:30 Tuesday evenings in Carnegie Music Hall.

ADULT LEISURE-TIME COURSES

The adult work, initiated by the Division of Education in 1949 under a grant from the Howard Heinz Endowment, was organized primarily with the thought of leisure-time activity for adults on a sound, constructive basis. The desire of adults to improve their level of good taste in the home and community, and to acquire a fuller appreciation and understanding of art, music, crafts, natural science, the dance, has been a stimulating experience at Carnegie Institute. During the year three twelve-week and one six-week sessions are offered by the Division of Education in the following: Drawing and Painting, Interior Decorating, Flower Arranging, Gardening, Sculpture, Photography, Millinery, Sewing, Music, Classical Ballet, and Nature Study.

EXHIBIT OF ADULT HOBBY CLASSES

The best work of members of the adult classes is displayed in an annual exhibit, which has enjoyed an enthusiastic response from students and the public.



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Perhaps it is a good stock—Is what I own better? How much should I buy? Is this the time? How about "diversification?"

Are you left with these decisions under your present investment plan?

A *Peoples First Investment Management Account* will eliminate these and other investment problems. Specialists will analyze your investments and make specific recommendations. Your investments will be kept under continual review—revisions will be suggested whenever warranted by our analyses.

This is *personal* service—and the cost is quite modest.

Ask about these and the many other advantages of a *Peoples First Investment Management Account*. We'll be glad to give you complete information without obligation. Visit us, or phone GRant 1-9600, line 579.

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The following thirty-six trustees serve both Carnegie Institute and Carnegie Institute of Technology, and eighteen of them (starred) are also trustees of Carnegie Library of Pittsburgh. Their committee memberships are indicated.

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Fine Arts.

JAMES H. BEAL
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